



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

guished amateurs from New York. Our friends in Patterson will enjoy a rare treat, for Signor Barili's concerts are well known for their excellence and their brilliant programmes. Some of his recent compositions, which are most charming, will be performed.

**TWENTY-NINTH SUNDAY EVENING CONCERT.**—To-morrow evening Mr. Harrison will give his 29th Sunday Concert, for which occasion he has engaged the following eminent talent: Mlle. Canissa, Herr Carl Rosa, Mr. S. B. Mills, Mr. G. W. Morgan, Mr. Colby, and Theodore Thomas's popular orchestra. One of the usual overflowing crowds may be expected.

**AMERICAN ART FOR EUROPE.**—It is always gratifying to record anything of progress in art as connected with our people, but one of the specialties in that way is a move made by the Central Park Publishing Company, with their well known picture of the Park by Martel. They have had very exquisite colored copies of the picture framed, and set about with the announcements of leading business houses of this city, such as Tiffany & Co., Ball & Black, John B. Dunham & Co., C. G. Gunther, Fifth Avenue Hotel, and others of like standing, and forwarded to all the leading hotels of London, Liverpool, and Paris, where they will remain as fixtures, not only of American art, but American enterprise. The manager, Mr. Sitwell Harris, informs us that they go by the Fulton, sailing this day, and the result will be that some of our merchant princes will find on arrival at the other side, that their names have preceded them.

#### MATTERS THEATRIC.

Another uneventful week at the theatres—barring the revival of "Henry Dunbar" at Wallack's, and Byron's burlesque of "The Coleen Bawn" at the New York Theatre, there has been nothing new at any of the metropolitan establishments. Across the river, a new adaption of Sardon's "Nos Bon Villageois," which appears, by the way, to have become immensely popular with playwrights, by Augustine Daly has been produced, and with considerable success.

It is too late a day to criticize Mr. J. W. Wallack's performance of the strongly drawn part of Henry Dunbar; every play-goer will remember what a decided sensation it created last year, and what a really wonderful performance it is. Full of pathos, passion and the subtle workings of a mind stricken by remorse and honor; it stands forth as one of the strongest pieces of characterization on the modern stage, and moreover a part in which Mr. Wallack's thoroughly great histrionic powers show to the greater advantage; at no time is the conception lost, but we have always before us the sinning man, overcome with grief at the immensity of his crime, yet always forced to bear a calm exterior, to cover the tortures of his mind by a smile when in the presence of others, to baffle scrutiny, and above all, to avoid the sight of the avenging Nemesis who is forever pursuing him, in the person of his daughter Margeret Wilmoit. All this Mr. Wallack gives us, and

fairly carries along the spectator with him, holding him spell bound under the fascination of his intensity, and wringing from him a sympathetic sigh for the grand misery of the unhappy man.

Miss Henriques, too, as Margaret, affords excellent support to Mr. Wallack's fine acting, rendering the part with a greater breadth of power and passion than has been displayed in any of her former efforts; while Mr. Fisher as the Major, is uncommonly droll, and Mr. Young, in the small role of Carter, the detective, gives a fine, quiet and natural piece of acting. The play is of course beautifully put upon the stage, as is everything at this establishment, and should command success.

Lady Don's performance of Myles Na Coppaleen in the "Coleen Bawn," is no advance on any of the lady's former efforts, and save for the admirable singing of "The Last Rose of Summer" and "Molly Asthore," would be a very doleful affair indeed. Mr. Smith's Eily O'Connor and Mr. Gomersal's Danny Man compensate, however, for Lady Don's deficiencies, and carry off the burlesque with flying colors.

"Brother Bob," which was produced at this establishment on Monday evening, is a somewhat clumsily constructed adaption of "The Rough Diamond," in which Lady Don appears to considerable advantage as Fanny Hearlight, and Mr. Baker is decidedly funny as "Brother Bob," a country lout, who is exactly the same as all other country louts are—on the stage.

Mr. Gotthold's benefit last Saturday evening proved a decided success, the gentleman's performance of Julian St. Pierre, in "The Wife," being received with marked approbation by a large and brilliant audience.

Mr. Booth's engagement is drawing to a close, Mr. John Brougham being announced to appear on the 8th of April, so there are few opportunities left to witness the admirable revival of "The Merchant of Venice," which will shortly be withdrawn to enable Mr. Booth to appear in some of his other characters, before withdrawing from the starry constellation of the metropolitan dramatic firmament.

SHUGGE.

#### MUSICAL REVIEW.

**SERVICES FOR THE EPISCOPAL CHURCH**, designed for the use of Quartette Choirs, by J. MOSENTHAL. N. Y., Wm. A. Pond & Co.

Notwithstanding the multitude of church music books which are in existence, which would seem to satisfy every want of choirs, however constructed, there is still room for a considerable addition to special music of the church, particularly in that class of music designed for competent Quartette Choirs. Mr. J. Mosenthal as organist of Calvary Church, N. Y., has had much experience, and is fully aware of the wants of such organizations. He has written much excellent church music of various kinds, which has made his name well known, and has won for him an excellent reputation.

His church services for the Episcopal church, which are now before us, will add considerably to that reputation, for they are able compositions, and will assuredly find a place in every well-organized choir.

No. 1. *Venite Exultemus Domino*, is a spirited movement in G. major, with a broad melody and open harmony, but with a freedom of counterpoint, which gives at once variety and vitality to the composition. The modulations are natural, and do not exceed the bounds of due contrast. The bass solo in G is strong in accent, and the trio on a pedal point, is well conceived and effective, and the return to the original key is unrestrained. Taken at the proper tempo, clearly enunciated, and the counterpoints duly emphasized, this Venite will be found both effective and pleasing.

No. 2. *Te Deum in F*. This is a simple, clear, and straightforward composition, in which the aim of the composer was evidently to present this sublime poem in all its strength, and not weakened by constant repetition. To accomplish this the phrases had, necessarily, to be short, but Mr. Mosenthal has chosen his subjects so well, that but little sense of abruptness is perceptible. The changes of key are few. The first is to B flat, from which the fortissimo burst into C major, at the words "Thou art the King of Glory," is very bright and effective. The alto solo is full of sentiment, and the bass solo in F minor works up to a grand climax at the words "In glory everlasting." The treble solo is replete with imploration, and the conclusion is bold and emphatic. The emphasis of the words is well preserved throughout, and the composition is well deserving of general adoption.

No. 3. *Jubilate in B flat*. This service is brilliant and animated, with a free melody, and a sparkling accompaniment. The main feeling of the words is that of rejoicing and thanksgiving, which the music fully expresses. The soprano solo in E flat, 12-8 time, is melodious and expressive, and the pianissimo accompaniment of voices, rising to a forte at the words, "And this truth endureth from generation to generation," has a charming effect, and greatly heightens the brilliancy of the closing Gloria. The counterpoint is free, and the voices are treated with reference to solo capacities.

12 ETUDEN, IN FORM VON CHARACTERSTÜCKEN. Für das Pianoforte, componirt von CHARLES WELS. Op 66. J. Schubert & Co., N. Y.

Mr. Charles Wels is a careful and accomplished writer, whose compositions are distinguished by a pleasing flow of melody, and are generally richly harmonized, and ingeniously constructed. His piano solos, many of which have become very popular, possess these qualifications together with a graceful and elegant fancy, and a refined sentiment.

The twelve characteristic studies before us are comprised in two books, and are entitled, 1. Preludium; 2. Allegro in Triolen; 3. Lied ohne Worte; 4. Toccata; 5. Walzer; 6. Elegie; 7. Idylle; 8. Presto in Triolen; 9. Triller Studie; 10. A la Cramer; 11. Tremolo; 12. Bravour Studie. They are not ambitious as regards difficulty of manipulation, being calculated for young students, and as introductory examples illustrating peculiar forms of passages, and technical necessities, presented in a pleasing and attractive shape. They all have a grace of melody which cannot fail to please the student. The "Lied ohne Worte," the "Elegie," and the "Idylle," are charming

melodious thoughts, tender, and expressive, which will often be played after they have ceased to be a study. The study "A la Cramer," is felicitous in its construction; the "Trill" and "Tremolo" are good and pleasing practice, as also are the "Triplet" and "Bravoura" studies, in an eminent degree.

We can recommend these Twelve Studies to teachers and to students, as both pleasing and useful as practice for the several forms of passages indicated in the titles.

**GALOP FURIOSO.** Composed by A. W. HAWTHORNE. N. Y., Wm. Hall & Son.

Played up to its proper tempo this is a stirring Galop. It is plain and straightforward, not chromatically difficult, but very effective. It is dedicated to Marcus L. Ward, Esq., Jr., of Newark, N. J.

**MORNING GLORY WALTZ.** For the Pianoforte by A. W. HAWTHORNE. N. Y., Wm. Hall & Son.

This is the simplest of simple waltzes, very sweet in melody, and of the least possible difficulty. It is a pretty trifle which is likely to become popular everywhere, because it sings in the ear, and can be accomplished off-hand. It is dedicated to Mrs. R. Combes of New York.

**JUBILATE IN E FLAT.** Composed by ALBERT H. WOOD. N. Y., Wm. A. Pond & Co.

This Jubilate has met with much success among the best choirs of the city. It is a popular piece in Grace Church, and is always effective. In its character it is essentially jubilant, and is free in style, albeit it contains some good ecclesiastical harmony. The opening is fresh and joyous, the vocal effect being heightened by a florid accompaniment. The movement in B flat, "Be ye sure that the Lord He is God," is bold, emphatic, and in perfect keeping with the words, and is most excellently well worked. The dash into D major is unceremonious, but gives height and effect. The bass solo is impressive, but the close of that movement, where the tenor and bass cross each other during a space of six bars is decidedly objectionable, is an error, and must prove ineffective. The piece closes by a return to the first movement, with which it closes both brilliantly and impressively.

Joyous music, even to joyous words, is very rare, and we esteem Mr. Albert H. Wood's Jubilate more on account of its being an except on to the general rule. It is really joyful without being too secular, and its bold diatonic phrases, if we may use the term in that connection, renders it well fitted for devotional purposes. We commend it to all good choirs, as both brilliant and effective.

In our next we shall endeavor to give an extended review of music on hand, by Pease, Bassford, Pattison, and a host of other writers.

A curious law suit is about to be brought against the Gas Company of Paris. It laid down gas pipes in front of a tailor's shop so negligently that the tailor and his servant were suffocated during the night, and his wife, long an invalid, went crazy next day. The tailor's family sue for damages.

There have been several deaths in Paris from flowers in bedchambers; the patients died of brain fever or paralysis.

[For the American Art Journal.]  
GENTLEMEN OF THE JURY.

BY JOHN W. WATSON.

There she stands with sunken eye,  
A lost, degraded creature,  
Lost to live, and lost to die,  
A deep, unspoken living lie  
Engraved on every feature.

Once that eye, now dead and dim,  
Flashed in liquid splendor.  
Once yon woman's merest whim  
Could call a score of warriors grim,  
Each eager to defend her.

There she stands with withered cheek,  
And lips with bloodless scorning,  
Forgetting as she strives to weep  
The passions that their silence speak,  
That mercy follows fawning.

Once that hair was like the night,  
In graceful beauty flowing.  
Once there rang with youthful light,  
Words soft, through teeth of pearly white,  
And lips with crimson glowing.

There she stands, the wreck of soul,  
The wreck of worldly beauty.  
No word can sway, no charm control,  
The heart that like a burning coal  
Consumes all sense of duty.

There she stands with scornful hiss,  
The emblem of a fury,—  
Remember well your sister's kiss,  
Your mothers might have been like this,  
Gentlemen of the Jury!

CORRESPONDENCE.

WIESBADEN, Feb. 22, 1867.

HENRY C. WATSON,

*My dear friend.*—I do not yet know if my last letter, intended as an introduction for a very excellent artist to the Editor of the AMERICAN ART JOURNAL, has been duly delivered or not, but having had lately, indirectly, news about all your doings and goings I write again to you, as if I had to thank you, my good old friend and colleague, for those welcome notices.

You must know, dear Sir Henry, that several of my best, and best beloved pupils in New York are kind enough to entertain a quite lively correspondence with their old affectionate teacher, and thus I am well posted about your musical doings in New York.

What shall I tell you now about Wiesbaden?

You know that in November last, after having finished a delicious rambling of nearly 5 months, I settled again in Wiesbaden, where formerly I officiated as Conductor and Court-chapel master to H. H. the Duc of Nassau. (*Tempora mutantur*). I am delighted to see that my long absence from here has not injured my former popularity, and I am happy to count my friends by scores.

Twice a week I play Quartets for String Instruments, and once Trios, Quartets, and Quintets,

with Piano. Here I must tell you, dear friend, that the Grand Steinway, which I brought over with me from New York nearly two years ago, after having used it there more than two years previous, has kept wonderfully, and is the admiration of all that have seen and tried it. I am proud in the possession of the best instrument in Wiesbaden. Not being professionally engaged here, I enjoy music more than ever, and you will be glad to hear that the nervousness which compelled me to leave my position in New York, does not trouble me much more.

The Symphonic and Chamber Concerts are very good here, and the Theatre very flourishing. Our best singers are: Mlle. Lichtmey, Mlle. Langlois, Mlle. Waldmann, Mlle. Boschetti, Mr. Caffieri, Mr. Borchers, Mr. Philippi, Mr. Carnor, Mr. Klein, and Mr. Peretti. Conductor, Mr. Jahn from Prague. *Repertoire*—Robert, Huguenottes, Prophet, Muelte de Portice, La Juive, Fidelio, Oberon, Magic Flute, Freischutz, Tell, Stradella, Armida, Don Giovanni, and the usual Italian Operas by Verdi, Donizetti, and Bellini.

I intend to remain here till the opening of the Grand Exhibition in Paris, and there I hope to meet you, my dear friend. Will you come? Now mark, Sir Henry, any communication directed to the care of Mr. Philip Fehr in Wiesbaden, Germany, will always reach me, wheresoever I may be.

Now good bye, my dear Sir, give my best compliments to your amiable wife, and recommend me to our common friends.

Yours, most truly,  
THEODORE EISFELD.

LITERARY NOTICES.

OUR MUTUAL FRIEND. Diamond Edition. Ticknor & Fields. Boston.

This is the second volume of the new and beautiful serial Edition of Charles Dicken's complete works, issued by Ticknor & Fields. It is produced in the same style of excellence as the first volume, and contains the whole of Dicken's last work. The typography is perfection, and the whole "get up" in every way worthy the reputation of the house from which it emanates. The illustrations by S. Etyngne, Jun. are more carefully drawn than those furnished by him for the Pickwick Papers. The characters are strongly individualized, without any touch of the caricature.

WOODBURN GRANGE. A tale of English Country Life, by WILLIAM HOWITT. T. B. Peterson & Bros., Philadelphia.

This book forms a wide contrast with the feverish, highly colored novels of the present day. It presents social life in one of the English counties, with the varied characters which serve to make up a neighbourhood. Much of the machinery of the story hinges upon the struggle between landed titled aristocrats and the flourishing and wealthy tradesmen, the one for supremacy and the other for recognized position. The bias of the author is evidently with the people, but still he introduces characters which by their real moral worth and high-toned natures, redeems those of "gentle blood" from utter obloquy. It need hardly be said, that the sturdy makers of